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REPORT ON
MUSIC, ARTS AND CRAFTS
AND DRAMA
IN TRAINING COLLEGES

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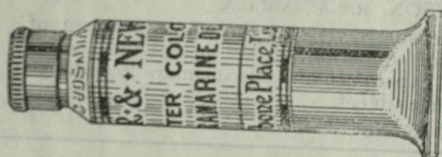
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PREFATORY NOTE.

The following Report on the Arts in Training Colleges for Teachers was prepared by certain of His Majesty's Inspectors, primarily for transmission to the colleges concerned. Its subject matter and nature, however, are in the Board's opinion such as to appeal to a wider public, and they have therefore decided to publish it.

BOARD OF EDUCATION,
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REPORT ON MUSIC, ARTS AND CRAFTS, AND DRAMA, IN TRAINING COLLEGES.

PREFACE.

This report attempts to indicate what is being done in the Training Colleges at the present time in music, arts and crafts, and drama.

The colleges, or the majority of them, have now for some years been developing this side of the curriculum, partly because of the educative value of these subjects and the ability which training college students often discover for them, and partly because the valuable contribution which they can make to the development of the child has of late years been increasingly realised. What the colleges have already done in this direction is worth recording if only in the hope that the record may serve as some sort of stimulus to further development and experiment.

The growth of these subjects within the training colleges has been natural and unforced—the product of many tastes, and many studies, and many circumstances—and it is relevant to note that the training college is, after all, one of the few institutions in this country where students who do not propose to adopt one of the arts as a definite profession can find opportunities of developing artistic tastes and talents. After leaving college a student often becomes a specialist teacher, but even when this is not the case, it is clear that a knowledge and love of arts and crafts gained in the training college will serve to make the teacher a more vivid and effective personality in the school-room in innumerable ways.

Though much has been done in the colleges in the last 10 or 15 years, much still remains to be investigated as to the exact service that the arts and crafts can render in the education of children. Certainly they must be of the greatest value if they help merely to introduce the pupils in the schools to any of the many forms of beauty that lie around them. But apart from this, such subjects possess an immediate value in that they provide the children with a variety of happy and useful occupations. For some they will often discover unexpected talent which otherwise might remain unnoticed and undeveloped.

MUSIC.

Many years ago My Lords of the Committee of Council on Education decreed that there should be Singing in the Public Elementary Schools. It is by no means certain that it was Their intention that the decree should be taken literally, and that the only form of music in these schools was to be vocal. Such, however, was for many years the hard and fast interpretation of Their decree by the Authorities, Managers, Teachers, and Inspectors. Indeed, it is no exaggeration to say that My Lords were respectfully obeyed until recent years. Accounts reach us, however, from this dim past, of teachers who performed the operation of teaching "Singing by Note." If these pioneers achieved a moderate success in their teaching, substantial advantages accrued by way of Grant. There were many, of course, who preferred to keep to the simpler and older method of teaching Singing; which method, unlike the other, appears to have had no attractive title to recommend it. In the end the pioneers won, and there came a time when all Elementary Schools were expected to take "Singing by Note." This progressive extension of My Lords' decree was felt by many to be rather hard on the teachers, for it entailed the hardship of learning the elements of music in order to be able to teach "Singing by Note." Hitherto this had not been necessary. Queer little text books began to appear, in which the desponding could find "the necessary minimum to enable them to teach." These words from the preface of one of these little books for teachers serve very well to illustrate the attitude of a past generation to music in education.

It is not necessary for our purpose to follow the varying fortunes of the Battle of the Notations; suffice it to say that on the one side a stubborn prejudice prevented some musicians from seeing the possibilities of the Sol-fa Notation; and on the other side the Sol-faists themselves had a tendency to regard their new notation as an easy substitute for the staff notation, thereby overlooking its true value. It was not long before the children began to learn "Singing by Syllable" as an easy substitute for "Singing by Note."



Then began the era of Charts, Modulators, and Blackboards, in the use of which the teachers imparted to the children the "necessary minimum" they had got up from a text book. Occasionally a Chart would break into song, about, say, Buttercups, but not for its own sake. "Buttercups" had a sub-title, "The use of Ta."

If we are to understand the history and development of Music in the Training Colleges, the *fons et origo* must be sought in the music of the Elementary School. Music in the former was rigidly dominated, in kind and degree, by the music to be found in the latter. Those who, in the early ages, had charge of the music in the colleges rarely went outside the narrow limits imposed on them by the teaching of "Singing by Note" in schools. Chart, Modulator, Blackboard, and Song, were to be found in the Schools, therefore they had to be in the Training Colleges. The syllabus on which the students were examined kept well within the limits of "the necessary minimum," and the Music Inspectors could ask no question outside these limits. At the Music Inspection every student was expected to sing a song to the Inspector (who seems to have belonged to a hardier race of men than his successors), to know his notes, or syllables, as the case might be, and in general to show evidence that he had acquired the "necessary minimum." The educational value to a student of learning one song to sing even at an Inspector is so small as to be negligible, but such was the recognised routine, from which, for many years, there was no departure. The standard of musicianship among the College Lecturers was, with exceptions here and there, deplorably low. This was only to be expected, for no musicianship was required in the Lecturer. The man who could play, and make interesting, a Bach Fugue to a group of students after tea was all very well in his way, but such work of supererogation was outside the syllabus. He was at least in one case, according to an old student of a Training College, requested by the Principal not to waste the time of the students. Very few Lecturers could be regarded at all as professional musicians or had any musical qualifications. As often as not the teaching of music was entrusted to the least unmusical member of the College staff.

But it must not be thought that there were not bright gleams in this gloomy sky. Here a men's College became distinguished for its Plainsong in chapel; there a women's College for its May Day Music. Several Colleges were reputed for their concerts, and some few singers and musicians of to-day are old students of these Colleges.

All the vices and defects of the early musical teaching in the Colleges may be summed up in the statement that the teaching was essentially non-cultural. It was cramped by its close dependence upon the requirements of the Elementary School and by its adherence to a syllabus framed *ad hoc*. It fostered no Art, though it strove to teach the Grammar of the Art. It inspired no love of music and failed to impart any understanding of it.

When did Training College Music first become Music? Has it even now become Music? The process of evolution has been slow and gradual, but it is possible to see clearly a few well defined stages.

First, from the outside, a change in the system of Inspection became possible. Instead of individual students singing their one song each to the Inspector, the whole body of students were expected to sing under the direction of the Lecturer. There were now far greater possibilities of artistic expression. The advent of the *National Song Book* gave to the Colleges an easy means of finding really fine melodies for massed singing. The importance of knowing native musical art began to be insisted upon. The Inspector now considered it his duty to comment upon and criticise the choice of the music. A closer acquaintance with the Staff Notation was required; original melodies were asked for; the ear was expected to play a greater part in the training system; minims, crotchets and quavers were to be shaped on paper; a few bars of musical dictation might be given; all this in addition to sight singing. A wider syllabus was devised; and an advanced course worthy of the name was brought into being.

Secondly, the Colleges woke to the fact that if better results were to be secured, better lecturers must be obtained, more encouragement must be given to the subject, and in many

instances, more time. The teaching began to take on a new meaning. The Grammar slowly began to be taught no longer as an end in itself but as a means to an end. Recreational music, organised by the students themselves, supplemented the official music classes ; concerts and lectures became more frequent. The number of students presented for the Advanced Course Examination steadily increased. The musical work of the Colleges began to relate itself, not to what actually obtained in the schools, but to what might and ought to obtain there. It was freed from dependence and began to assert itself, often in no uncertain tones, by demanding an improved music in the Elementary School.

It must, however, be admitted that ability to perform did not always keep pace with the newer ideals. Not all the old bottles were capable of containing the new wine, and here and there ambition outran judgment. And all the time new and yet newer methods and ideals came crowding upon the Colleges—Folk Songs, Eurhythmics and, later, Appreciation. Ought time to be found for all these ? And then in addition came the debatable questions of teaching by Gramophone, Folk Dancing, and Wireless Lectures. It is not surprising that many College Lecturers still feel bewildered. All these innovations do not make for a coherent unity of method ; many even seem to exercise a disintegrating force. Meanwhile the Syllabus has again expanded and developed. An alternative " Scheme " has been added, to be taken by those students who are intending to teach younger children. A further complication lies in the fact that, in deference to the perfectly reasonable view that we ought not to expect every teacher to teach everything, students may now choose whether they will take music or not.

The fact is that at the present moment the College Lecturers, like all other musicians interested in education, are finding it harder and harder to fit together the scattered fragments of the puzzle. Music as an educational subject is in the melting pot, and what the resultant compound will be no one can foretell. Many conscientious lecturers try to get in a little of everything ; others select what seem to them to be essentials. At one College it may be found that the Choral side of the work and Eurhythmics are stressed ; at another Appreciation of

Music and Folk Dancing ; at yet another the old standard of Sight Singing is still raised. But from this confusion one principle at least emerges ; sound and cultured musicianship must be the basis of every kind of teaching ; then it will be right. It may be said at once that this root principle is generally accepted in all the Colleges. Thus, after many years and much wandering, the purpose of music in Training Colleges reveals itself. It is simply to help students to be musical.

The more recent developments of Training College music may be briefly summarised in this and the following paragraphs :—

Folk Music.—The influence for good of the Folk Song and Folk Dance has been incalculable. Folk Music has sent the winds of heaven through the Colleges. Its simplicity and naturalness give a never failing criterion. It has probably been the main factor in raising the level of taste in the Colleges. The Colleges now find the study of this with that of the Folk Dance music, and of madrigals, a splendid means of approach to the understanding of the characteristics of our own musical speech. The idea of a national basis of Art, which first found expression in the study of National Songs, has been firmly grasped. It is to be noted with satisfaction that every college includes folk music of one kind or another in its musical life.

Reading.—While in many Colleges the Library contains a fair proportion of books on musical subjects, others are still very scantily supplied. The importance of providing good books about music cannot be over-estimated. Several Colleges keep well up to date with issues of new school music in various series, e.g. Edward Arnold, the Oxford Press, Cramers, The Year Book Press, as well as with school music published by the older firms. One College at least arranges periodical recitals of new school music, to which teachers in the neighbourhood are invited.

Instrumental Music.—It is doubtful whether much development can be said to have taken place in this direction. The worst feature to be noted is the state of the College pianos. It would be no exaggeration to say that

many of them are not fit to be played on. From this grave defect the Choral work suffers, as well as individual practice for the practical part of the Advanced Course. But there is a gradual improvement.

The provision of music rooms in the smaller Colleges is a matter of some difficulty. But there should be in every College one or two small rooms containing good pianos. The suffering endured, and, indeed, inflicted, by an earnest pianoforte student practising in the students' common room must often be a bar to sustained keyboard work.

A fair number of Colleges have small orchestras which attain to a reasonable proficiency. It is surprising that more students do not take up string playing and the practice of other orchestral instruments. A moderately good pianist is no doubt acceptable in most parts of the world, but a reasonably good viola player or clarinettist can accept only a few of the many invitations he receives to join in the making of music.

Quite good organ playing is sometimes to be heard in College Chapels.

Recreative Music.—Informal Music might almost be said to be the most important part of the musical life of a College. Musical activities outside the Syllabus are wisely encouraged in most Colleges. Many opportunities arise. Perhaps the most valuable is the chance for the musicians, both singers and players, to provide incidental music for a play, pageant, or seasonal festivity. This is becoming more and more widespread. One or two Colleges have produced opera. Many produce operetta and musical plays.

A College situated in or near a large town has opportunities for attending good chamber concerts and recitals and hardly enough is made of them. Some Colleges contrive to invite good artists to give recitals in their own premises.

A few students attempt composition, generally in a simple form. Many of these attempts show that considerable benefit has been received from the instruction of the official course. For example, the writing of melodies inspires the more musical student to find satisfactory harmonies for his work. The step from this to writing a simple tune for the violin in A B A form, with an accompaniment founded on some simple figure, is but a short one.

Occasionally the student's original work may merit public performance. Undoubtedly, discriminating encouragement should be given to such efforts, whether incidental music to a play, a hymn tune, or a college song, not so much perhaps for the actual merit of the composition, as for the insight which such attempts give into the art of composition. A sympathetic criticism of a failure is as valuable to the student as the commendation of his success.

Music in Chapel.—In the Colleges maintained by religious bodies the chapel music naturally takes a prominent place in the College life, and exercises a far reaching effect for good or ill. So far as can be ascertained, a steady improvement both in performance and choice of music in chapel is being made, though certain Colleges are hampered by bad traditions. Considerable interest, however, has been taken in the Archbishop's Report on Church Music recently published.

Mechanical Reproduction.—Most Colleges have the use of a Gramophone, though it is often the private property of the Lecturer. Excellent use is frequently made of it in Appreciation lessons. As yet little is done with Wireless Lectures.

Advanced Courses.—The treatment of the Advanced Course in Music is, it must be frankly admitted, unsatisfactory in a good many Colleges. Until recently there was a tendency to regard it as a "soft option," and even now apparently it is often not regarded as equal in dignity to other advanced courses. The students were too often left to fend for themselves,

with occasional help from the Lecturer, and in many Colleges still sufficient time is not allowed for study. The weakness generally discloses itself in the harmony section of the Final Paper, and often in the Essay writing.

Third year courses in Music.—The number of students taking these courses is steadily increasing. As many Colleges, naturally, are not in a position to provide these courses in their own premises, an extra-mural course is sometimes arranged whereby a student from one College can be entertained for the year at another more conveniently situated for giving the instruction. Attendance at some recognised musical institution is generally a feature of the course, the value of which cannot be over-estimated. So far the third year has proved to be a boon to the few musical students who have taken it. It rounds off their musical education and gives them a knowledge of the great things of the art.

Choice of Subject.—When the experiment was tried of giving students a partial choice of subjects for their Final Examination, it was expected that a majority would declare for music. This has not always been the case. Indeed for a brief period the shortage of students offering music gave cause for anxiety. The balance is slowly recovering, and the average percentage taking Music in the Final Examination is now about 60, with considerable variations in number from College to College.

A few Colleges are working from their own syllabuses with excellent results, as in this way they are able to emphasise any part of the subject they wish. Not all the Colleges, of course, could adopt this policy with advantage.

Choral Singing.—Mention must be made of the great improvement made in choral technique. The demands of modern music in this direction now generally meet with adequate response. The singing has become more significant, and more attention is paid to artistic finish. It is pleasing to reflect that a number of Training Colleges can give a choral concert which would challenge comparison with a concert given by a first rate choral society.

In conclusion, it is clear that the Colleges now aim at a higher musical ideal. The standard of attainment in certain respects, e.g., in sight singing, may possibly not be so high as in former times, when the teaching was in a narrow groove. This is greatly to be regretted, but the gain as a whole has been great. Much remains to be done, but much has been done. To put it broadly, Music is now taught as an Art related to Life, and not as a mere school subject.

II.

FOLK DANCING.

The revival of English folk-dancing followed the foundation of the English Folk Dance Society in 1911. Since that time Folk Dancing has gradually found a place in the curriculum, and still more in the recreation, of nearly all the Training Colleges.

The dances are almost invariably taught by the lecturer responsible for physical instruction and games, usually in the last ten minutes of the periods allocated to physical education. Music is supplied either by a gramophone or a piano or fiddle. Where the dancing is mainly or entirely recreative the lecturer may be present as a sort of master of ceremonies.

For folk dancing to be of any value in the training of a teacher, even if it is to be only enjoyable, certain essential requirements must be met. The teacher must not only know the technical details of the dances, but must also be able to appreciate the music. The accompanist must be a musician with a knowledge of the dances. The piano, if a piano is used, must be reasonably good, and the floor must not be so slippery that the dancers cannot move without fear of falling.

Of these four requirements, the last two are most easily secured, though in fact in some colleges they are not yet forthcoming. But the first two are much more difficult to secure. Folk dancing is not a substitute for a regular system of physical education. It does not set out deliberately to

cultivate every muscle of the body and every physical activity. It originates from the natural instinct for, and enjoyment of, rhythmic movement, and while satisfying that instinct very fully, adds the stimulus and discipline of music. The teacher of folk dancing, therefore, while knowing something of the physical basis of movement, requires in addition not only a thorough knowledge of the principles of folk dancing, but enough equipment on the musical side to be able to analyse a tune, to recognise its parts in relation to the steps and figures, and to judge the speed and character of the dance as indicated by the tune—in a word to feel the tune, and in feeling it to appreciate that tune and dance are only different aspects of the same artistic conception. Some teachers of folk dancing in Training Colleges, either because they have taken regular courses of instruction in the subject, or from a natural feeling for art and music, possess these qualifications. But others tend to regard folk dancing only as a minor branch of physical instruction and in so doing fail to grasp the possibilities both of training and enjoyment which are inherent in it.

The problem of the accompanist is more difficult even than that of the instructor. Owing to difficulties of organisation it is almost inevitable that he or she should be one of the members of the class under instruction, and it is pure chance whether any particular class contains a good accompanist. To play folk dance tunes really well is no mean accomplishment. The tunes and their accompaniment present serious technical difficulties which cannot be overcome without very considerable skill. Above all, their execution requires rhythm, the absence or presence of which makes the whole difference between merely laborious plodding and the living movement. Finally the accompanist must be able to phrase his playing and to express by appropriate turns the alternate lightness and solidity of a tune. Needless to say, it is always a great help if he has actually danced the dances which he is to accompany. Few can expect to possess all the qualifications of an ideal accompanist. But there are a number of cases where an improvement in the accompaniment would immeasurably improve Training College dancing, and where there would not be much difficulty in securing it either by enlisting the services

of a musical member of the staff, or by the special instruction of the student accompanists. Some Colleges use a gramophone; but useful though gramophone reproduction is, it cannot compare with the living touch on a piano or violin.

There is folk dancing at more than two thirds of the Colleges; and at several of them it is well done. Where interest in the subject is only moderate the instruction is confined to a few of the simpler country dances. This is better than nothing, and will enable students to go further if they have the desire and opportunity on leaving College; although it must not be supposed that, because the dances learnt are elementary, the teaching can be allowed to be of that quality. Better work is naturally to be found where the Principal takes a special interest in the subject and the teacher is fully qualified to teach it. In such cases real excellence may be attained. Then the dancing inevitably refuses to be bound by the limits of the time table, for the whole College is capable of using the dances for recreation without having to think twice about the order of the figures, while the more skilful students are able to study a difficult dance intelligently and to give a satisfactory performance of it in public or privately.

In a College containing men students Morris and Sword dances are of real value. They make a serious demand not only on intelligence but on physique. The steps and figures are difficult and a man who has mastered them has made a definite advance in physical and mental control and in the development of his artistic faculties. Perfection depends on the subordination of individual work to the dancing of the team as a whole. The practice of Morris and Sword dances in the men's Colleges is at present rare, and the standard is not as a rule high. This is partly due to the lack of qualified teachers, and also perhaps to the fact that the possibilities of these dances are insufficiently appreciated by the College authorities.

Women can and do perform Morris dances and Sword dances successfully, but they are not women's dances.

In a Mixed College country dances gain both in reality and beauty if they are danced by the men and women together. The whole meaning of a country dance lies, of course, in the fact that it is danced with a member of the opposite sex.

It may be felt by some that the inclusion of folk dancing among the activities of a Training College needs justification. It is true that the subject is not included in the Final Examination for Training College students. Yet the number of Local Education Authorities and Managers who wish, or require, folk dances to be taught in their schools is large and annually increasing. Clearly, therefore, and on the lowest plane the subject is worth while; the teacher who can teach the dances has one more string to his bow than the teacher who cannot. But it is hardly necessary to point out that to regard folk dancing merely as a subject which has to be learnt and taught is to degrade it and by so doing to deprive the student of the real benefit and enjoyment which it can give. Folk dancing possesses valuable qualities in a unique combination. For while, like the academic subjects, it exercises the brain and develops memory and quickness of thought, like games and physical training it develops the body, calling every muscle into play in free and yet controlled movement, and like all other forms of art it stimulates the mind and trains the emotions.

III.

ART AND CRAFT.

The position of the Arts and Crafts in education, especially in elementary education, has undergone during the past half century a gradual change, which has been particularly marked in the last ten or twelve years in spite of the difficulties arising out of the war. This change can be traced to some extent by passing in review the successive Codes and Syllabuses issued by the Board. Though nothing appears in any of them under the head of "Art" or "Craft," the references to Drawing and Handwork give some indications of the opinions current from time to time; but, even now, the separation of Drawing and Handwork under different headings does not tend to emphasise, as is desirable, the essential unity of Art and Craft.

The original estimate of these subjects in education was largely if not wholly utilitarian. The tendency was for Drawing and Handwork to be regarded simply as "hand and eye training"; just as Needlework was treated as "plain sewing" and Music as mainly concerned with "singing by note." The emphasis was almost entirely upon the grammar or mechanism of the subject—upon practice in the technique.

Hence in Drawing as formerly taught (and as it sometimes is still taught), the work was almost entirely pencil-drawing in outline—straight lines and curves, squares and oblongs, cubes and cylinders, all divorced from reality; the pupils were not credited with ideas of their own but were made to depend on copies either printed or drawn upon the blackboard. These copies were usually without interest; in fact, the examples of "freehand ornament" in many cases conveyed to the pupils no meaning whatsoever.

Similarly with Handwork; taught in a "Centre" apart from the school by an intelligent artisan it was apt to be isolated from the rest of the curriculum and to be formal and rigid. It consisted largely in making "joints" and models in a definite sequence devised by the carpenter and joiner. It is true that it gave the pupils some knowledge of workmanship; but it made no demands upon imagination or originality, and therefore left the creative and inventive faculties dormant. It was not realised—in too many cases it still is not—that education in craftsmanship is not merely learning how to make a useful or even a beautiful object but includes the development of artistic sensibility. The act of creating, the constant experimenting, the striving towards an ideal, and joy in work that grows under one's fingers—these and many other experiences of the craftsman are all of much more importance educationally than the mere making of the object.

The Training Colleges at first merely reflected the attitude of the schools. For instance, value seems at first to have been attached to Drawing in the teacher's training solely on account of the fact that it furnishes a ready means of illustrating lessons on the blackboard. Even when Drawing became a regular school subject (in Boys' Schools at least),

the prevalent idea evidently was that the reason for a teacher's learning to draw was that it enabled him in the Drawing lessons to set copies on the blackboard for his pupils to imitate.

Slowly but surely, however, the conviction grew that even in the professional training of a teacher the acquisition of some skill in drawing is not a sufficient end in itself. Teachers and students in Training Colleges alike began to realise that drawing supplies a means of artistic expression and gives opportunities for the definite study and appreciation of beautiful things—in fact that the graphic arts open up new avenues of culture and enjoyment and constitute an essential part of the education of the community as they do of its life.

Such ideas have in varying degrees altered the outlook in the Colleges on the various forms of Handwork, including Needlework. It is now becoming widely recognised that what is termed "educational handwork" is, by itself, apt to be an arid and unproductive field. In most of the Colleges, more especially the Colleges for Women, numbers of students are realising that the practice of a Craft not only appeals to a side of their nature often hitherto little developed, but gives them a mastery over materials and an outlet for creative energy which add a new zest to life. They find that their newly acquired craftsmanship not only increases their power as teachers by enabling them to deal in a practical and concrete manner with many of the school subjects, but furnishes them with a pleasant hobby and enables them to make things of intrinsic and artistic value.

It is recognised that artistic sensibility and potential skill in craftsmanship are not given to all. Nevertheless, there are many persons who can cultivate an appreciation of arts in which they can never achieve much success as practitioners. Consequently it is most desirable that all students should gain at least some knowledge of the work of the world's great artists, not only in painting but also in architecture and in the lesser arts and crafts. The real things—pictures, buildings and craftsmen's work of various kinds—should be studied whenever possible, for even the best illustrations are but poor substitutes for the originals. Few, if any, of the Colleges are so situated as to afford no opportunity for such studies, and many are

within reach of galleries, museums, and historic or beautiful buildings. Some of the colleges, though fewer than might be supposed, take advantage of their opportunities; but it is surprising to find that many students studying History and Art in London Colleges have not, for instance, visited the Tower or even the National Gallery. Similarly in many provincial colleges most of the students know little or nothing of treasures near at hand. Time spent in giving the students first-hand knowledge of artistic work of high merit and in developing their taste through the study of such examples is likely to bear good fruit.

1. DRAWING.

The successive Syllabuses in Drawing show the gradual trend of educational development from the copying of conventional forms to the direct study of real things and to original creative efforts in pictorial and decorative design, the latter having a more or less direct application to Craft.

Drawing was at first, like Science and Handwork, taken only as a special subject by certain students, and a separate examination in it was conducted by the Science and Art Department. It was then minutely divided into "subjects" and "stages," and those students who passed successfully in Freehand Drawing of Ornament, Model Drawing, Drawing from Casts, Geometry, Perspective, and Blackboard Drawing, were awarded a certificate familiarly called the "D." The drawing practice was very formal and rigid; for example, the use of colour and drawing from nature were both excluded. It was probably not conceived to be possible that students could draw from imagination or make original designs for execution in craftwork.

Even after the discontinuance of these examinations a number of years elapsed before drawing began to bear any close relation to Art and Craft. Thus in the Syllabus for 1905 we find—"The Course of study in drawing should be directed to the acquirement of power in (a) delineating simple geometrical models and common objects, (b) the use of the blackboard for class teaching, (c) memory drawing, (d) the making

of diagrams suitable for lessons in drawing." It was conceded that "Under (*d*) diagrams need not be restricted to ornamental forms, but simple natural forms . . . may be included, as well as the rudimentary forms of Design or Brush Drawing." There was still no reference to colour, and no Advanced Course was set out.

In 1906 some rather more advanced work was proposed as an Optional Course, but it was restricted in scope and conventional in character. For instance, although "brush drawing of plant forms" was included, colour was not mentioned, and it was stated that the brush drawing must be "treated flatly." In 1907 an Advanced Course first appeared in the Syllabus and a rather more liberal range of study was indicated. It included a definite reference to drawing in colour "from plants, birds, and other natural objects"; but the treatment was still to be conventional, for a specific reference was made to "the use of a flat tint which should represent the general tone of the local colour."

The revised Syllabus of 1908 indicated various important alterations of outlook and clearly suggested that the students should not copy the conventions of other persons but learn to see for themselves. This point of view gradually led to a closer study of nature and to greater reality in drawing. At the same time it tended to put into the background the study of ornament and decorative design. This was inevitable, for the latter depends for its existence upon its application to actual craftsmanship of an artistic character, and at this period, with some exceptions in the case of Needlework, very little of the Handwork done in the colleges came within the description of "artistic crafts." But many of the Art Tutors saw clearly that a closer connection between Art and Craft was essential, and in a number of the Colleges for Women the ideas expressed in Decorative Needlework overflowed into other Crafts.

It was not, however, till the issue in 1918 of a new Syllabus for Drawing that any official recognition of the relation between Art and Craft was given, and then only by the inclusion under the sub-head of *Handwork (including Needlework)* of the phrase—"designs or patterns for the decoration of various objects to be made for a definite purpose and actually worked

out in material." The variety in the Craft-work which has resulted from a liberal interpretation of the last phrase will be described later.

It should be noted at the outset that students are offered a choice of subjects to be taken in their course, and consequently do not all take Drawing. The number who select this subject varies considerably in different colleges, but (omitting the University Training Departments and a few others) the average reaches about two-thirds of the total number of students. It would appear, however, from the figures that in some cases considerable influence is brought to bear upon the students in their choice of subjects; for example, in one of the L.C.C. Colleges for Women, about 85 per cent. of the students take Drawing, while in another the number is less than 24 per cent. The lowest figure in the whole country is in a large College for Women in the North of England where the number is only 14 per cent.

The character of the work also varies greatly, particularly in its artistic level. The most important factor is obviously the personality and ability of the Art Tutor; but even the most able tutor needs the co-operation of a sympathetic Principal and staff, as well as reasonable facilities for carrying on the work. A properly-planned, well-lighted, and well-equipped Art Room or Studio is essential, yet it is absent from a good many colleges. A certain provision of objects of artistic quality, good pictures, prints and drawings should also be available, as well as a selected library of books on Art. Last but not least, a reasonable amount of time should be allotted to the subject; one or one-and-a-half hours per week cannot be regarded as sufficient even for an Ordinary Course.

The old tradition of the Training Colleges was that the Art Tutor was a visitor; consequently he could know but little of the general life and work of the college and could scarcely help looking upon Drawing as an isolated subject needing only technical practice. This tradition still holds in a number of colleges, and in such circumstances the students often seem to regard Drawing as a necessary evil to be tolerated as part of their training. When, on the other hand, the tutor

can enter fully into the social life of the college and can know the students as individuals, the Art work is likely to bear a proper relationship to the general activities of the college.

Some idea of what can be done under such conditions may be gathered from the following condensed account of the work in Art and Craft carried out in a large college for women which is provided with a large and well-designed studio specially built for the purpose. The popularity of the Art work in this college is shown by the large number of students taking Drawing as a Subject—85 per cent., including 12 per cent. in the Advanced Course, and about the same percentage taking a Special Craft Course.

“The general course is designed to give practice in drawing, with all the usual materials, a variety of indoor and outdoor subjects from observation and from memory. The subjects are selected both for their inherent interest and attractiveness and for the purpose of giving a good general knowledge of colour, form and structure, the ultimate intention being that the students' minds may be stored with material not only for the illustration of other subjects of instruction but also for the production of pictorial compositions in which imagination and originality of conception may come into play. Special attention is given to the study of colour and decorative design, and this part of the course has a special bearing on the craft work.

All designs intended for craft work are passed both by art and craft tutors before being carried out, and four of the crafts are under the direction of the art tutor :—

(i) Lettering (Roman inscription letters and straight and slanted-pen manuscript) which is done by all the students and is carried on by a few second-year students as a “subsidiary craft.”

(ii) Decorative Needlework, taken by some students in both years, and as a subsidiary craft by some students in the second year.

(iii) Modelling in clay, which forms part of the general course, and has been taken by some students as a subsidiary craft with casting and finishing included.

(iv) Decorative wood-painting, which is done in the first year in connection with the Handwork Course, and is carried further in the second year by certain individual students whom it specially interests.

The staging, dresses and scenery of all plays performed by the students are arranged by a committee of students chosen for their artistic ability, and the work is carried out in the studio, the art tutor giving any help which the students may ask for.

The lettering and decoration of students' notices, which have added greatly to the interest and brightness of the corridors, are done entirely by the students without supervision. Any permanent lettering required in the college is done by advanced students.

The stairways are brightened by coloured posters in slip-in frames, and these posters are renewed from time to time from a collection in the studio cupboards.

A loan collection from the Victoria and Albert Museum is renewed each year, the frames being hung in the corridor leading to the studio. This corridor also has large boards placed conveniently for showing, from time to time, the best examples of work done by the students, and for exhibiting any good school pictures and illustrations which have been acquired during school practice.

There is a special library in the studio containing about a hundred books on various branches of Art, particularly those dealing with pictures, ornament and lettering, as well as books to help with figure-drawing, illustration, plant form, and other sections of drawing."

Courses on these lines are followed in several of the Colleges for Women, and in other colleges as far as their premises, equipment and other conditions will permit ; but it must not be assumed that they exist everywhere, nor indeed that they are taken by a large number of students in any one college. Many colleges, amongst which must be included several for

Men and all but two of the University Training Departments, restrict their Drawing and Handwork to much narrower limits. In these cases the terms Art and Craft can hardly be applied to the work done, for it sometimes goes little beyond the purely utilitarian practice to which reference was made in an earlier paragraph ; a very small proportion of the students—in some cases none at all—take Advanced Drawing ; the majority follow a limited Ordinary Course or even omit Drawing altogether ; and the deficiency of Drawing is reflected in the lack of artistic quality in the Handwork and sometimes in the Needlework also.

Ordinary Course.—The Ordinary Course, taken by the majority of the students who choose Drawing as a subject, is usually limited as regards time to from $1\frac{1}{4}$ to 2 hours per week during the 50 or 60 weeks of the two years' course, and the total amount of instruction is thus from 100 to 200 hours only. How little can be expected from that short time allowance is obvious, especially when the fact is borne in mind that many of the students have had very little preliminary training in this subject while at school. Drawing is rarely carried to Matriculation stage by intending teachers in their Secondary School Course but often gives place to some other subject of the examination. The result is that a large number of students take up Drawing again in the Training College after a lapse of two or three years in their practice. In such circumstances it is as surprising to see how much is achieved in some colleges as it is to find how little is done in some others.

The work of the Ordinary Course generally consists of :—

- (a) Drawing of fashioned and natural objects from observation and occasionally from memory ;
- (b) Some pictorial and decorative drawing, with the two-fold object of developing the inventive powers of the students and of helping them in illustrating lessons and obtaining ideas for craft-work ;
- (c) In some Colleges but not all, a little practice in Lettering ;
- (d) Some drawing on the blackboard for teaching purposes.

The materials commonly used are pencils, pastels, and water-colours ; with the addition in some cases of other media such as pen-and-ink and charcoal. The standard reached varies greatly. In some colleges the best students attain almost sufficient skill for Advanced Drawing ; in others a number of students show little more ability than the upper classes of an elementary school.

An important part of the Course is that dealing with the principles and methods of teaching drawing. Extraordinary variations are here to be noted : in some colleges, especially where visiting Art Tutors are employed, the students receive no expert guidance at all in teaching drawing ; in others a good deal of valuable help is given in the limited time available.

Advanced Course.—This Course is intended for students who have a special aptitude for Drawing and who desire to devote more time to the subject than the Ordinary Course provides. In some colleges, particularly those in which a Degree is the main aim, no students take Advanced Drawing ; but in most Colleges the Course is taken by some, though a comparatively small proportion, of the students. In the year ended in July, 1926, the Advanced Course was taken by 370 students from 54 colleges, and about 33 per cent. gained the award of " Distinction." The work of the Advanced Course extends considerably that of the Ordinary Course and provides opportunities for more individual work. There is consequently much variety both in the scope and quality of the work, the best reaching a fairly high artistic standard.

Third Year Course.—A further development of the Advanced Course is available for students who show decided ability : they may stay at college for a third year in order to concentrate their attention entirely on Art and the methods of teaching applicable to it. Only a small number of students—not usually more than half a dozen in any one year—avail themselves of this opportunity, no doubt because of financial difficulties. The " third year " students work partly under the direction of the College Art Tutor and partly at a School of Arts and Crafts. They follow various Courses, depending on their individual tastes and abilities ; for instance, they may

take a course of Drawing the Human Figure from Life and associate this with Pictorial Composition and Illustration ; or they may follow up a Craft and the Design related to it. They also attend lectures and do some reading on artistic subjects ; in addition each student is required to write an illustrated thesis or monograph on some branch of Art considered from an educational standpoint. The range of subjects dealt with in these theses may be gathered from the following typical titles—" The Value of a Historical Basis in Craft Teaching," " The Place of Imaginative Work in Art Teaching," " The Influence of Natural Forms in Design," " The Relation between Music, Line, and Colour," " Literature as a Stimulus in Art." Many interesting and valuable essays have thus been produced. " Third year " students in most cases become special teachers of Art in Elementary and Secondary Schools.

2.—CRAFTWORK IN TRAINING COLLEGES FOR WOMEN.

A.—NEEDLEWORK AND HANDWORK.

In Training Colleges for Women the majority of the students take an Ordinary Course (i.e., not an Advanced or Special Course) in Needlework or in Needlework and Handwork combined. In earlier days the Needlework was usually limited to sewing on white material and was an isolated subject : nowadays the course also includes some or all of the following :—simple dressmaking, adaptation and renovation, simple upholstery, embroidery, etc., and colour is one of the first considerations. The present tendency is, in a number of colleges, to connect the needlework and the art and craft teaching closely, so that Needlework, Art and Craft become one Course. In the elementary stages of these subjects this is undoubtedly a desirable development.

The Ordinary Course which combines Needlework and Handwork is of fairly modern growth and was originally designed for teachers of younger children, though it is not now



so limited, owing to the growing desire of the majority of students to try their skill in forms of handwork other than Needlework. The Needlework in this course may be limited to the making of simple garments for little children: the Handwork aims at teaching the students the manipulation of materials which children can use in school, and in most cases it now goes further and enables them to reach a certain standard (but not a craft standard as in the Advanced Course) in one or more of such crafts as basketry, book-binding, leatherwork, woodwork, etc. Where these courses fail to achieve success, the cause is usually to be found either in the imperfect training of the taste of the students (which is often due to deficiencies in the Drawing Course) or in a premature demand for too high a degree of "finish."

A branch of elementary handwork which is often most successful is toy-making: many of the students show much ingenuity in making large serviceable wooden toys such as engines, wheelbarrows, hobby horses, dolls' houses, as well as toys of other materials. Models are also made to illustrate lessons and to give some idea of scenery, life and customs in other times and other lands. These models, which may be communal efforts by groups of students, often show ingenious adaptations of common materials for special purposes; but there is always a danger of spending too much time in this attractive play-work and of giving too little to the fundamental crafts.

The fundamental crafts are those which have been practised from remote ages in order to satisfy various human needs, and they utilise natural materials such as clay, vegetable and animal fibres, leather, bone, wood, stone and metal. The use of these materials gave rise to the crafts of plaiting and weaving, basketry, pottery, carving, etc., and there is much to be said for the practice of these fundamental crafts in preference to the making of minor and trivial things. It is wise, too, to work at first somewhat like the primitive craftsmen, using as little apparatus as possible, and that preferably home-made. Crafts which require expensive apparatus and much space are obviously less suitable for the purposes of elementary handwork.

Nowadays the natural materials can well be supplemented by such common manufactured materials as paper and cardboard, but these should generally be employed only for purposes for which they are reasonably well suited, e.g., for many processes leading to the making of books. Many absurdities arise in "educational handwork" through the use of paper and cardboard in making things for which no real craftsman would ever employ them.

B. ADVANCED HANDWORK.

The special course of Craftwork or Advanced Handwork which is now taken in twelve of the Women's Colleges is not actually specified in the Syllabus, where reference is made only to Handwork (Special Course) *for Men Students*: but the Craftwork for Women Students has been steadily developing in recent years and in most cases shows greater vitality than does the course for Men elsewhere than at the College which specialises in Handicraft.

The growth of craftwork in Women's Colleges owes much to the late Principal of Barry Training College, and to those tutors in various colleges who have realised that it is better to do one craft well than two or three indifferently. These have devoted much time in recent years to the increase of their own skill in various crafts, and they have been busily experimenting—sometimes side by side with the students—to find out what is possible and desirable under the conditions of the school and college, and what are the best ways for teachers to assist their pupils in developing skill in the crafts. Some of the tutors are experienced Art Teachers and Craftswomen, while others who have taken up craftwork as a subsidiary subject have achieved much success both in their own work and in directing the work of the students. Under their guidance the students are coming to realise that, although their main object as future teachers is to acquire the knowledge and skill which will enable them to deal with handicraft in schools, the first step to success is the joy in the craft itself. They are also discovering the important fact that good craftsmanship demands not only manipulative skill but artistic ability, for they see in their work that poor design cannot

be redeemed even by good technique. Certain canons of good taste must be satisfied : the thing must be sound and honest (avoiding imitations and shams), fit for its purpose, well-proportioned and beautiful in form and colour.

A realisation of these essentials is bound to have the effect of putting the fundamental crafts on a higher plane and of giving an inferior position to the minor and even trivial crafts. These, which mostly fall under the trade name of "Fancy Work," do not usually involve much thought or constructive ability and therefore are not likely to lead to the acquirement of real craftsmanship.

It is perhaps necessary to emphasise that in the absence of traditional craft standards the only way in which the students can obtain a criterion of craftsmanship—good design and technique—is by studying the work of skilled craftsmen. At the outset many of the magnificent specimens in Art Museums are too far above the students' heads ; they can only admire and wonder. At the primary stages, therefore, it is better to look for the less elaborate examples both of modern and older work. It may be noted that a great deal of the work of primitive peoples, of which examples may be seen in the Ethnographic Department of the British Museum and in a number of provincial museums, is well worthy of study both for design and workmanship ; such primitive work has the advantage of showing what is within the possibilities for the craftsman when using very simple appliances.

The usual Course for students in Advanced Craftwork is to work at one "principal" craft and one "subsidiary" craft in the second year, after a general course of elementary handwork in the first year. But in a few colleges it is recognised that this plan does not give sufficient time for the acquirement of skill in one of the more difficult crafts ; so some students take one craft through two years. The first plan gives a wider experience : the second enables a higher standard to be reached.

The principal crafts practised in the colleges are :—
(a) Needlecrafts and Embroidery ; (b) Basketry, Weaving, Lacemaking ; (c) Bookbinding, Leatherwork ; (d) Pottery, Clay modelling ; (e) Woodwork ; (f) Jewellery ; (g) Lettering and Manuscript.

Of these probably the most difficult in technique are Bookbinding, Pottery, and Woodwork ; and on this account the plan has been tried in some colleges of employing professional craftsmen to teach them. This has not proved entirely satisfactory, for the trade worker naturally approaches the work from his own special angle and is likely to over-emphasise speed and cheapness of production at the expense of the artistic and educational values. On the other hand his technical skill is greater than that of most amateurs. Perhaps the ideal plan would be to employ the professional craftsman to give some special lessons in the most difficult parts of the technique, leaving the general course of work in the hands of the craft tutor.

The crafts which require the greatest amount of repetition work are Weaving and Lace-making, in both of which some hours of steady work may be required to complete one element of constructive design. This is a matter of some concern in the busy life of a student ; but the young weavers and lace-makers are almost unanimous in stating that after a spell of intellectual work it is a great relief to settle down to the repeated rhythmic movements of loom and shuttle. The Needlecrafts are somewhat similar in this respect, though so much variety of stitchery is possible that monotony may easily be avoided. Not even in Weaving and Lace Making is the students' natural and proper desire to make useful pieces of work incompatible with variety of practice, provided that the things are of reasonable size.

A brief account of the work in various crafts now follows :—

Needlecrafts and Embroidery.—There is fortunately at present a decided tendency to break away from the embroidery of floral patterns (often too realistic in treatment) and to develop Decorative Stitchery. The type of design which makes full use of the great variety of beautiful ornamental stitches which have been evolved through the centuries also gives great opportunities for the development of the students' own taste in colour-composition and design, and often leads to the production of beautiful pieces of work. Another type of decorative needlework which has great possibilities is Appliqué work. This is practised very successfully in several colleges. The students make designs in coloured paper or in broad flat

tones of water-colour, and then cut out the shapes in coloured fabrics and "apply" them to the material forming the ground. Some amount of bold stitchery is often effectively associated with the appliqué work.

Basketry and Raffia-work.—This craft is taken as an Advanced craft in two colleges. It is well taught and some very good work has been accomplished, pleasing alike in design, colour and workmanship. In some cases the students have dyed their own materials in order to secure the exact colour scheme desired. The excellent work of native craftsmen in various parts of the world has given a valuable lead to workers in this craft.

Weaving is taken as a principal craft in six colleges and usually reaches a well advanced standard, a number of students having done work showing creditable craftsmanship and taste in colour and pattern. For instance, one student designed, wove and made for herself a very attractive dress, scarf and hat. One college which has reached a high standard of workmanship and has investigated rather fully the "mechanism" of weaving (i.e., the different types of "Weave" produced by different combinations of headles and tie-up) has achieved less success in the colour scheme and design.

The processes preliminary to weaving—the preparation of the wool, carding, spinning the yarn, dyeing—are studied with some thoroughness in some colleges. These processes are of importance educationally and might well be practised in a first year's course in association with the early exercises in weaving with very simple appliances and with simple home-made looms—a plan which is adopted in some colleges even when weaving is not carried to an advanced stage.

Lace-making is successfully practised in two colleges, in one of which the late Principal made a thorough investigation into the interesting subject of the evolution of pattern in various types of lace. A number of students have made good pieces of pillow-lace, usually worked from traditional patterns. The limited experience which students can obtain in the short time available unfortunately does not allow them to understand enough of the "mechanism" of pattern to go very far in the invention of new designs.

Book-binding is evidently a favourite craft in the advanced course, and rightly so, for books play an important part in modern life ; moreover, in the making of a book there are many associated arts and crafts which offer excellent opportunities for the display of taste and skill. A good plan which is sometimes adopted is to take Binding as a principal craft and to associate with it as a subsidiary Lettering and Manuscript, Wood- and Lino-block printing, and the Design of Initial Letters, Head and Tail pieces, Title-pages, End-papers, etc. In this way it is possible for a student to make and bind a book in which everything is her own work ; and this has been done in a few cases.

The First-year Handwork of students who take Binding as an advanced craft in their second year necessarily includes preparatory work in paper and cardboard—the making of pamphlets, portfolios and cases to hold papers, etc. This naturally leads on to casing and cloth-binding, and culminates in leather binding, tooling and gilding.

Considering the various technical difficulties in Book-binding—the need of exactitude, the vital importance of sharp cutting-tools, etc.—the degree of skill achieved by some students during the short course is somewhat remarkable. Defects are usually due to insufficient care in essentials such as accurate measurement, exact squaring-up of card, paper, etc., or sometimes to lack of taste in the choice of colours for leather, cloth and end-papers, or at other times, and indeed not infrequently, to the unsatisfactory character of the actual matter which is bound. A good leather binding is worthy of good internal matter, that is, good not only from a literary point of view, but well printed from good type on good paper with properly proportioned margins. The re-binding of books which have already been cased in trade cloth, with ruthlessly cut margins, can rarely be satisfactory ; for the further cutting of the edges must reduce the already defective margins and make the bad proportions worse. When the publisher's loose sheets cannot be procured it would be better for the students to make manuscript books and augment the thickness as much as necessary with blank leaves for future use.

Leatherwork is taken as a principal craft in several colleges, and as a subsidiary craft in others. In one college the work reaches an advanced standard, but in most cases it is less satisfactory both in design and execution, though improvement is noted from year to year as the tutors gain experience.

Pottery is taken as an advanced craft in four colleges. The work begins with the preliminary processes of preparing the clay, making vessels by the primitive methods of coiling and moulding with the hands. This is followed by "throwing" on the potter's wheel—a process which requires much practice and is only managed by a few students. Some of the vessels made are fired in a small kiln, and this is the crux of the matter. In one college the students themselves have built an experimental kiln which works satisfactorily. For their first venture they used a large tree-pot for the lining of the kiln. Pots successfully fired are finished by glazing; and here again many experiments are necessary and much practice must be obtained. Various kinds of simple decorations are also practised by some students. Another branch of Pottery in which a few students have had some success is the modelling and casting of clay figurines, which are afterwards fired and glazed.

Clay-modelling and Casting form a subsidiary craft in two colleges for a few students who show a decided natural bent towards plastic expression. Certain students have shown so much aptitude for modelling that they might be encouraged to undertake further work in a School of Art after they leave college.

Woodwork is taken as an advanced craft in one women's college, and some of the students have done very good work. There are, however, various reasons for thinking that as a rule women would do better to work at some of the other crafts.

Jewellery forms a regular part of the advanced craftwork in one college only. Here the work usually shows good taste in style and design, but considerably less success in technique. A serious bar to the more general practice of this craft is the cost of materials.

Lettering and Manuscript is fairly generally practised as part of the general Art course. Rarely carried to an advanced

stage as a principal craft, it is taken as a subsidiary craft in connection with book-binding in several colleges. There is perhaps no more striking manifestation of a real development of artistic craftsmanship in the colleges than Lettering and the other arts that go to the making of books. Many students who have practised Roman Lettering from ancient inscriptions and manuscripts have developed a natural aptitude for the arts of the scribe, the illuminator, and the illustrator.

3. HANDWORK IN TRAINING COLLEGES FOR MEN.

Under the head of "Handwork" the Syllabus states that "all students are expected to receive some instruction in the Principles of Educational Handwork during their course of training," including "operations suitable for the child at various stages." Too narrow an interpretation is often given to this, for it is certain that a considerable number of students get little, if any, actual practice in Handwork, even if they receive some instruction in principles. In Handwork, as well as in Drawing, it is almost impossible for a knowledge of principles to be acquired apart from practice.

Several colleges for Men include in the Course in the "Principles of Teaching" a first year course in very simple Handwork. This perhaps just gives the young teacher enough constructional knowledge to make simple models and apparatus for teaching; but the course rarely has any further value and the term "craftsmanship" can hardly be associated with it.

Special Handwork.—Special Handwork has only taken a place in the curriculum of Training Colleges for Men since the War. There are now twelve colleges providing a special course for those who are likely to become teachers of Handicraft. One of these is a Handicraft College where all the students undergo an excellent course of training in Art and Advanced Handicraft directed by very competent Art teachers and craftsmen in Wood and Metal. In the other colleges a much smaller number of students, sometimes only three or four, take Special Handwork.

With the one exception noted, the tendency in Men's Colleges is not usually towards artistic craftwork, but towards work of a mechanical or scientific nature. Formerly the course comprised the making of a graded series of prescribed models. The course of to-day favours the making of fewer and more difficult objects. The type of work naturally varies from college to college, and it is conditioned by several considerations, not the least of which is the interest and experience of the tutor in charge. The work can be considered broadly under the two heads of Woodwork and Metalwork.

Woodwork comprises the bulk of the men's handwork, but it is not altogether dissociated from Metalwork, for it is obvious that many objects demand both wood and metal for their construction. In several colleges furniture is made, because through furniture the historical development of work in wood can be studied with particular ease. Moreover furniture making affords specially good opportunities for the training of taste and provides the men with a remarkably good hobby after they leave college. The furniture is properly constructed, finished by inlaying, veneering, carving or moulding; and some fine pieces have been produced; in fact, some of the furniture made in the special college vies with the best trade work. In one college, where there is a pronounced rural bias, the Woodwork is developed in a direction likely to be of use to the farmer, the gardener, and the poultry keeper. Some of the students, who eventually become headmasters of rural schools, find this training very useful.

Metalwork.—The choice in Metalwork lies between what is commonly termed "Art Metalwork," in which most of the work is done by hand, and Engineering work, in which the lathe and other machine tools are used. Several colleges devote a considerable part of the available time to the construction of scientific apparatus and engineering models, such as microscopes, balances, bellows and blowpipes, wireless apparatus, electric clocks, tools, and models of engines and ships. In some colleges the artistic use of metal, alone or in combination with wood or other materials, is successfully practised by a few students; good examples of bowls,

candelabra, and sports trophies have been produced. In all this work there is an attempt to follow the best traditions, both in design and technique. Although the development of Advanced Handicraft in Men's Colleges is comparatively recent, there are already instances where the work of men who have had such training is bearing fruit in an influence operative even outside the range of the schools. Several of the most successful ex-students are now in positions of some responsibility where they have opportunities of inspiring others and stimulating the development of handicrafts.

IV. DRAMA (INCLUDING SPEECH TRAINING).

The Training Colleges take a considerable amount of interest in the drama. This interest is quite voluntary, for dramatization is not a "subject of the curriculum." The students act because they want to act, and the majority of Training College Authorities encourage this taste and use it.

Often a Training College renders a play once or twice a year to audiences of friends and of the outside public; the function has a social as well as a dramatic value in drawing together the various artistic talents of the students and in awakening the interest of the neighbourhood in the work of the College. In these more formal or set performances great care is taken in all the details of production. Most of the Colleges are provided with large halls with a stage or a platform which can be adapted for stage purposes. The students and staff often show much ingenuity in stage construction and the management of stage effects such as lighting. The dresses and music are as a rule provided by the students and staff. All the activities thus called into play add to the general interest in the production, and the standard reached both in taste and expression is considerably higher than it was some years ago.

The staging of Shakespearean and of Greek plays (of course in English versions) has frequently met with marked success, especially when simple effects only have been attempted. The same may be said of Elizabethan plays other

than Shakespeare's, and of mediaeval Mysteries and Moralities. Many modern plays have also been attempted, such as Robertson's "School" and even "Insects," but these often seem to present greater difficulty to students than the classic drama. A certain number of Colleges have produced Gilbert and Sullivan Operas and one Purcell's *Dido and Aeneas*. Such performances, in spite of the obvious difficulties in the way of attaining complete success, have proved decidedly interesting.

Valuable as these set performances are from many points of view, some College Authorities lay equal, if not more, stress upon the practice of informal acting, whether with or without professional bias (i.e., directly connected with the art of teaching). In a large number of Women's Colleges nursery rhymes, folk-songs, ballads, and scenes from stories and novels are dramatised informally for the benefit of the children in the schools in which the students practise. Dumb Mimes have also been produced for the children and much enjoyment has thus been provided both in and out of school.

Dramatisation of an incidental nature arises out of the study of literature and often from literature not in any way prescribed for the students' examinations. A men's College, for instance, gave a quickly improvised performance of Lord Dunsany's "A night at an Inn" in one of the ordinary rooms of the College, taking full advantage for their purpose of French windows opening on a garden and of the darkness of the night outside. A women's College had the courage to attempt a dramatic rendering of Keats' "Hyperion," in itself a sufficient proof of their appreciation of the poem's power and beauty.

Students who are studying French in College often give plays in that language which are sometimes accepted as part of the oral examination in their Final Examination for the Certificate. Last year one College admirably presented "La Flute du Berger," a play in four scenes, interspersed with songs and dances, taken from a mediaeval Gascon "Conte." Another College has produced the "Chat Botté" and a play by de Musset. In some of the Welsh Colleges Welsh plays have been acted from time to time.

Other Colleges make a feature of May-Day revels, which are distinctly popular both amongst students and their audiences. The students of one College arranged a Roman festival, rendering in the morning scenes from Roman life in the garden and in the afternoon a play in the College hall on the conversion of Rome.

These dramatic activities are usually managed by a Dramatic Society which includes tutors as well as students as members. Sometimes the play is produced by a tutor, usually the tutor of English, especially when it is prepared for public performance; in other cases by a small council. The tutors also not infrequently take part in the play, especially in men's Colleges, one of which is fortunate enough to have on its staff two former members of the O.U.D.S. From these College Societies flourishing old Students' Dramatic Societies have not infrequently developed. A lively rendering of "Iolanthe" was given last year by one such Society. In this case there was no doubt that the fun of the music and words alike had caught hold of the actors. Naturally much of the work was of an unfinished character and the orchestra was a scratch one, but there was some good solo singing, the costumes were well designed and the lighting most effective. Evidently the actors, some of them tutors of twenty years' standing, some of them married women who had left the profession, had got back into their students days and revelled in the experience. In addition to the acting of plays Societies are sometimes, though less frequently, formed in the Colleges for the reading of plays. Such reading forms a substantial part of the activities of the Literary and Dramatic Societies. The more advanced students in French and English appear almost invariably to form groups for the social reading of the plays which they have to study for their examinations or of other plays in which they are interested.

Some Colleges which are within reach of a reasonably good theatre arrange for their students to see special plays; and at other Colleges companies of distinguished amateurs and sometimes touring companies, for instance, the Arts League of Service, have given special performances. One College sent a group of its students to Stratford-on-Avon for the Shakespeare Festival.

There is a small minority of Colleges in which little or nothing is done in the way of dramatic production, the reason alleged being that there is little time in a short two year course and that the results are not worth the expenditure of energy which is no doubt involved. Amongst the men's two year Colleges it would seem that generally, though not always, there is less dramatic activity in those where a substantial proportion of the students work for degrees; and it must be allowed that few or none of the men who are following so arduous an academic course as this can hope to have much time for taking part in dramatic work.

It is difficult to deny that the practice of the dramatic art has much of value to offer to the students, alike as individuals and as intending teachers. Something of what they themselves feel that they gain is suggested by the following answers given by some of them in reply to the question "Why do you act?" :—

"Acting breaks down limitations. I feel limited in my own nature and experience and to a certain extent I get outside these limitations when I act."

"I like being some-one else, it is interesting to know other people and to know the author and his knowledge of individual character."

"It helps you to understand other times as well as other people."

"Surely it is a natural instinct."

"I enjoy the art of it."

"It makes what you study clearer, brings out the meaning."

All the answers showed that there was an impulse to act, though what produced this impulse was not always easy to explain; as one man said, "I have always 'liked' to act, but what 'like' means I don't know."

It is clear, of course, that the performance of a play, the dramatisation of a story or the dramatic rendering of a poem must, in the first place, involve a really serious attempt on the part of the student to understand the author's aim and plan,

to apprehend dramatic structure and setting, to grasp sympathetically a variety of characters, to use the voice and personality in such a way as to hold and gratify an audience, and where the work is of outstanding merit actively to appreciate beauty of language, situation and thought.

Perhaps the outstanding value of dramatic work to the students is that they learn to apprehend at least many of these things in their own attempts at dramatic representation. If a play is to be a success they must plan its performance properly; they must make the characters live, must bring out the quality of the dialogue, must render it in voices audible and pleasant and must "get across the footlights." They are thus unconsciously teaching themselves many of the arts which are most valuable to the teacher, learning to sympathise with different types of human nature and developing a finer sensitiveness for language, whether it be in verse or prose.

SPEECH TRAINING.

As training in speech must form a necessary part of any dramatic training, it appears well to supplement the foregoing remarks by a brief survey of what the Colleges are doing on this narrower but most important ground.

Speech training may be viewed in two different aspects. It may mean the cultivation of Speech as a tool and instrument of teaching, when the aim is to train the power of delivering in an intelligible and accurate way what the teacher has to say; that is, it may be primarily a training in English Speech. This kind of training emphasises not only clear articulation and audibility but also the acquisition of an adequate vocabulary of word and phrase, and in general the ability of the student to express himself in the vernacular tongue.

But speech training may be something more. To be worth while it should aim additionally at pleasant speaking with a cultivated voice, free from monotony and harshness and falling attractively on the ear; and it should not omit the invaluable art of good reading and the effective rendering of the master-pieces of English literature in prose and verse. Also, in all teaching of English speech, whether it be with the

lowly aim of giving the student a serviceable instrument for his craft, or with the more ambitious purpose of cultivating speech as an Art, with all that Art implies of beauty and emotion, the question of purity of speech, in accent, pronunciation and vocabulary, cannot but force itself on the attention of teacher or student. Thus speech training is bound up with English, with the practice of teaching and with the aesthetic side of the training of a teacher.

There is no reason to doubt that the duty of the Training Colleges in the training of speech is adequately realised. Special lessons are usually given. For the most part they are confined to teaching reading or the recitation of poetry. The first is often unsuccessful, especially the reading of prose. There are not many occasions when a listener would gladly ask a reader in a Training College to continue to read for the pure pleasure of hearing a piece of English prose rendered clearly and with right modulation and emphasis, so that the sense is readily followed as it is obviously understood by the reader. The reason of this want of success appears to be that the tutor for the most part is concerned to criticise errors of pronunciation without reflecting that, since to be effective a piece of reading must be heard without effort and followed without strained attention, indecision in phrasing, improper emphasis, hurry, want of forcibleness in articulation are faults far more serious in reading than the mispronunciation of a word or two. In Training College lessons in reading recently heard, there is still far too much of the old fashioned "reading aloud" of the elementary school, where a teacher was content if, with a book in hand, he could hear a row of words more or less accurately pronounced by the scholar.

Recitation is more successful, partly because the student, having learnt the piece by heart, has entered more fully into the understanding of it and delivers it as a bit of real personal expression, partly because the student has frequently practised it, and felt his own imperfections, and very likely has been criticised and taught. Both in reading and in recitation the old faults of artificial intonation and expression persist.

The most successful work of all is done in the best dramatic work. This is partly because audibility is essential, partly

because the student loses self-consciousness and partly because speaking a part is a more natural activity than either reading or reciting. Story-telling, too, is very much worth while because of its dramatic quality and its naturalness.

A large number of Colleges, though not a majority, make a definite effort to deal with speech through the medium of Phonetics. Phonetics is treated not as a subject in itself but as an auxiliary : it is used for two purposes, to correct defects of speech, where they occur, in students themselves, and to furnish the students with an elementary but sound knowledge in order that they may be able to deal with defects of speech in their own classes when teaching. Incidentally, also, by means of phonetics, students may be and are shown what is regarded as " standard " English pronunciation. The Colleges do not attempt, what would indeed be a futile task, to impose upon all one form of " standard " pronunciation. They do, however, aim at eliminating slovenliness, slurring or drawling, and pronounced peculiarities of dialect : and this, if for no higher reason, from the plain and practical point of view of producing speech that shall be intelligible in all parts of the country and shall be a pattern of vigorous English to the scholars of the schools.



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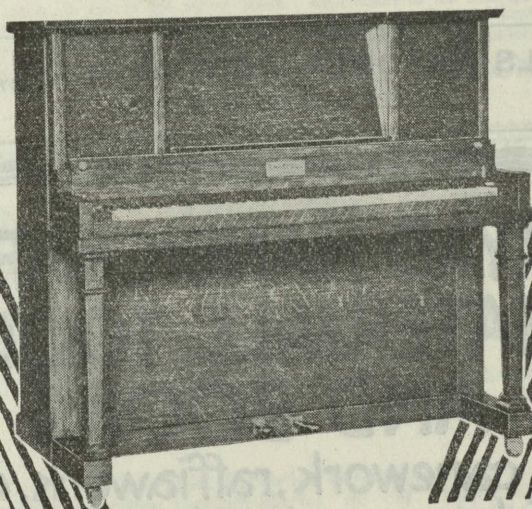
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